

Gossip About Music and the Musicians

By HENRIETTA M. REES. MUSICAL America in this week closing a campaign for the recognition of the "Musical Independence" of the United States. Mr. John C. Freund, the editor of that magazine, has been untiring in his efforts to bring the excellent advantages offered in our country to the notice of the great general public.

In closing Mr. Freund calls America the melting pot of the nations. He says we are idealists, and that we have developed our distinctive types—the clean-living, clear thinking, enterprising business man, the unsequaled American inventor (who has done more for the progress of humanity than the rest of the world in all time); the American athlete, who goes abroad and whips the rest of creation; the American woman, who is intellectually her husband's equal and often his superior, and without neglecting her duties in the home and as a mother, begins to take part in the higher life, so we will develop our American composers and musicians, the best in the world.

Mr. Freund is undoubtedly doing a good work in his championing of native music, and his declaration of the musical independence of the United States cannot help but have its effect for the benefit of what is worth while in our country. It calls the attention of the people at large to what there is here, good or bad, and have you ever noticed that when people turn their attention to anything it always improves? The things which decline and become corrupted are those things from which the attention has wandered. The only reason that politics are so corrupt is because the people are too busy, or too indifferent to turn a sufficient amount of attention upon that line of business, and the reason the corruption has as firm a hold as it has, is because the interested parties devote their whole attention to it, and have so improved it that it is known as the "system."

Incidentally, Mr. Freund, in speaking of the deplorable moral conditions abroad, for the unchaperoned American students, stirred up considerable indignation abroad, especially in Berlin, among people who thought the American students' morals were assailed or others who felt that their city had been slandered. The original issue which the editor of Musical America sought to promote, the musical independence of the United States, threatened to be lost in the discussion of the deplorable moral conditions of musical centers abroad. Mr. Henderson, the musical

Flashlight Photo of Board When Clef Club Held Its First Dinner Party



TENOR WHO WILL SING IN "CREATION."



A. G. Todd

editor of the New York Sun, and a man who is thoroughly competent to judge of conditions both on this and the other side of the water, last week came out in his paper with an article upon this subject, in which he said that all the statements in regard to the immoral conditions were absolutely true, not only in Berlin, but in every other art center of musical study in Europe. "It exists wherever boys of 17 or 18 and girls of like age are turned loose to take care of themselves in the whirl of city life. But the extent of the evil is much greater in Europe, because people hug the delusion that children with faint inclinations toward music can be turned into Melbas, Paderewskis or Kreislers by shipping them to some musical factory east of the Atlantic. He places the blame for these conditions not upon the cities where they exist, but rather upon the parents or guardians who permit these irresponsible children to go and live alone in Europe, and next to the parents, the people to be blamed are the ones who supply money for the education of these children, but insist that they shall be sent to Europe for it. Mr. Henderson states that no very young students should be sent to Europe. No student should be sent abroad until his technical training has been finished. He should not go and spend four years of study in one place. That is the most foolish, baseless, wasteful way about music study.

"Let the student go abroad when he is ready for a post-graduate course. Let him, if he will, give a year or two to special study under some famous master. When the post-graduate course in Europe is directed chiefly toward the acquisition of deeper musical thinking and widening of the mental horizon, the student should not stay always in one place. If he has two years to pass over there he would do well to divide the period into four parts, one for Paris, one for Milan, one for Berlin and one for Vienna. If the study of Teutonic ideals has to be limited to one place, this writer's choice would be Vienna. And the conditions of student life there are about the same as they are in Berlin.

Standing, from left to right: Mrs. Henry Cox, Mr. A. M. Borglum, Mrs. T. J. Kelley, Mr. J. H. Simma, Mrs. Welpton, Mr. Martin Bush, Mr. E. M. Jones, Miss Grace Hancock, Miss Luella Allen, Mr. J. S. Colvin. Seated, on left side of the table, from left to right: Mrs. A. M. Borglum, Mr. T. J. Kelly, Miss Evelyn Hopper, Mr. Jean P. Duffield, Miss Mary Munchhoff, Mr. Sigmund Landsberg, Miss Helen Sadlek, Mr. E. R. Zabriskie, Mrs. E. R. Zabriskie, Miss Emily Cleve. On right side of the table, from left to right: Mr. Douglas Wolpton, Miss Henrietta Rees, Miss Ella Robinson, Mr. Lee Kratz, Mrs. Kratz, Mrs. Robinson, Mrs. Baetens, Mr. Carnal, Mrs. Helen Mackin, Mr. O. Newlan, Miss Alice Davis, Mr. Cecil Berryman.

SOPRANO WHO WILL SING IN "CREATION."



Miss Hazel Silver

it is no place for unprotected boys or girls." Franz Wilczek, well known in Omaha, is quoted from Vienna. He has written a little book called, "Shall I Go to Europe to Study?" Instead of advising students to come, he tells of the perfectly lax moral sense of the landladies and the insidious temptations to which the students cannot help but be exposed. In the very introduction he says: "During all the years since it has been the fad to flock to Europe for education up to the present day there is not a single case on record which would prove that any student has returned from Europe equipped with a musical knowledge which he could not have acquired as well, or better even, and with less expense, from one or the other of the acknowledged and well known teachers at home or at any of the great colleges of music of which America may well boast today in cities like New York, Chicago and Cincinnati, and other large cities." He does not say only New York and Chicago, either. The point of music study is just here: There are certain rules to be learned and certain laws to be studied which the pupils must learn themselves. The teacher can tell them how to do things, but it is the student who must do the work, and who must have the hours and hours and years of practice before he has completely mastered these points. If he studies abroad or in Omaha, these fundamental laws he must know. If he does not learn them here before he goes to Chicago, even to study with some celebrated teacher, what happens? He is handed over to some assistant, whom he never heard of, until he learns them. Might he not much better learn them here at home with one of our leading teachers who have proved their worth as intelligent and conscientious instructors? Then, when a student can go to some celebrated teacher in America and be accepted without being turned over to an assistant for several months or a year, and not until then is he ready to leave Omaha. Only after a pupil has learned all he can in Omaha, and after that, has been accepted personally for a year or more study by some especially eminent teacher

possessed of much money and no information have a vague notion that there is magic in the 'musical atmosphere' of Europe. Stuff!"

I think the trouble is partly because we get the cart before the horse. If our students with the best training obtainable at home do not display sufficient talent and musical ability to become worthy performers here, and not considered so by those who know, 'not by mere friends, the chances are that they will not do so elsewhere. But if they have become worthy performers here, not of merely simple music, but of the more difficult works of the classic masters, then they are ready to go abroad and broaden, and, as a rule, by that time they will be old enough so that the temptations will not lure them. Many among us do not look around and inform themselves about the advantages at home before they rush their children off to some other city or Europe to do the same practicing which they could do better at home.

Mischa Elman, Russian violinist, gives a concert at the Brandeis theater on Tuesday afternoon at 4 o'clock. Elman (Continued on Page Ten.)

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